



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

and it is to be hoped that Dr. Panzer will exercise a pretty rigid control in deriving other legends from his group of *märchen*. Too much flexibility in the application of his formula will result in hopeless confusion. This was felt to be one of the chief faults with the author's earlier studies in the *Gudrun*.⁶ In the present volume he has stretched his *märchen* a little, to say the least, to make it fit the Bjarki-story, although in general there is little suggestion of special pleading. Further and possibly less judicious applications of the theory might alienate belief from his relatively cautious operations with *Beowulf*.

On the whole, this may stand, not only as one of the most ambitious books on *Beowulf* that have appeared for many years, but also as one of the most important. Disregarding details, and looking at the work as a whole, one can only speak with hearty appreciation of its scholarship, and of the care and labor which have gone to its making.

WILLIAM WITHERLE LAWRENCE.

Columbia University.

La Chastelaine de Vergi. Poème du XIII^e siècle. Edité par GASTON RAYNAUD. Paris, Champion, 1910. 12mo., viii + 31 pp.

François Villon. Œuvres. Editées par un ancien archiviste. Avec un index des noms propres. Paris, Champion, 1911. 12mo., xvi + 123 pp.

These two attractive volumes are the first of a new series of medieval texts recently started under the general editorship of Professor Mario Roques. The aim is not primarily to edit unpublished texts (although this may occasionally be the case) but to bring within the easy reach of students all the truly essential works of French and Provençal literature of the Middle Ages. This seems to cover more ground than the general title of the collection, *Les Classiques français du moyen âge*, would lead us to expect; but we are asked to take the words "classiques" in a wide sense. It is not necessary that these editions should be provided

with full introductions and complete glossaries; but they must offer a thoroughly reliable text, sufficient references for further study, they must be of very moderate price, and finally they have to appear in close enough succession to provide in a few years a rather complete working library of medieval texts. Such is the program set forth by Prof. Roques, and we have no doubt that it will appeal to every student of medieval French literature. Let us state at once that the *Chastelaine de Vergi* costs eighty centimes and Villon, two francs, and that further the following texts have appeared or are due to appear in 1912: *Courtois d'Arras* (Faral), *La Vie de Saint Alexis* (reprint, Gaston Paris), Philippe de Novare, *Mémoires* (Kohler), *Le Garçon et l'Aveugle* (Roques), Colin Muset, *Chansons* (Bédier), Adam de la Halle, *Le jeu de la Feuillée* (Langlois), Peire Vidal, *Œuvres* (Anglade), *Le Coronement Looïs* (Langlois), *Chansons satiriques et bachiques* (Jeanroy), *Aspremont* (Brandin), *Aucassin et Nicolette* (Roques), Bérout, *Le Roman de Tristan* (Muret).

M. Gaston Raynaud, who in 1892 had printed the *Chastelaine de Vergi* in *Romania*, xxi, pp. 165-193, gives us a new edition of this charming thirteenth-century romance. It is not a mere reprint, but the text of 1892 has been revised and improved. The edition is based on ms. BN fr. 837 occasionally corrected with the help of eight other mss. of the thirteenth or fourteenth century, including one which was unknown to M. Raynaud in 1892. The rejected variants of C., as well as the most interesting variants of the other mss., are given in the Introduction. The author of the *Chastelaine* writes in a clear, graceful, flowing style, the editor has taken great care with the punctuation: the result is that one reads this poem with more ease and enjoyment than almost any other of the same century. The only passage that seems a little intricate is contained in lines 815-819: the construction is not clear and probably one of the lines calls for correction. —*par Amors*, line 262, ought to be *par amors*. —According to the general scheme of the series the glossary gives only the words that are not of common occurrence; perhaps *faire regret* ought to have been added: in line 735 it seems to mean *faire honte*. —In *Romania* M. Raynaud had proposed to identify the characters of

⁶ Cf. review by Symons, *Literaturblatt* xxiii, 321.

the romance with certain real people of the thirteenth century : scholars as a rule have shown little sympathy with this attempt, and I note that M. Raynaud is now half inclined to give it up himself. At least he writes : "ce roman dont l'héroïne a *peut-être* réellement vécu à la cour de Hugues IV, duc de Bourgogne . . ." It would seem as if we had to look for the sources of our poem elsewhere than in contemporary life. Why not in literary tradition ? There is a curious similarity between the subject matter of the *Chastelaine* and the plot on which are based three well known Breton "lais" : *Lanval*, *Guingamor* and *Grælent* ; only there is no supernatural element in the thirteenth century romance and the end is a tragic one. This similarity was pointed out years ago by Ahlström, in his *Studier i den fornfranska lais-litteraturen*, Upsala, 1892, pp. 69-71, and I do not know whether his suggestion has been taken up and discussed by any one : it certainly deserves consideration.

All students of Villon will be under great obligation to the "ancien archiviste" who is responsible for the second volume of the series. Good as were some of the preceding editions, this last one is a distinct improvement on any that has yet appeared.—In the Introduction the editor briefly relates the facts of Villon's life, says a few words concerning the four fifteenth century mss. and the 1489 print on which any edition must necessarily be based, gives a critical list of the chief publications on Villon, and finally indicates the principles according to which he prints his own edition. He places first *Les Lais* (1456), then *Le Testament* (1461 or 1462) and finally, in chronological order, the *Poésies diverses* (about 1457-1464) which comprise 16 pieces, mostly ballades, chief among which is the famous *Épithaphe* which the poet wrote when he expected to be hanged. He definitely rejects the *Ballade des pauvres housseurs* printed by Longnon as one of three poems of doubtful authenticity. The second was *Le dit de la naissance Marie d'Orleans*, which in the new edition is attributed to Villon and contrary to former practice is reprinted in conformity with the ms., that is with the *Double ballade* inserted in the middle of it. This order is surely the right one, for only so does the signature *Vostre povre escolier François* come where it should, that is, in the last line. The third doubtful piece, *Ballade contre les mesdisans de la France*, appears now also among Villon's genuine poems. Nobody will find fault with the editor for having decided to omit altogether the *Ballades de jargon*.

As a basis for his text, the editor took, of course, the Longnon edition of 1892, supplemented, quite naturally too, by the article of *Romania*, where G. Paris proposed many correc-

tions which have been universally accepted. But he did not rest there. A number of corrections made by G. Paris had been but a return to the tradition of the mss., and our editor, realizing that many a good reading might be yet brought out of the mass of unused variants, submitted all the mss. to a new and careful study. This has enabled him to improve the accepted text in many places. To quote one example : lines 1664-5 of *Testament* read in the Longnon and the Schneegans editions :

Une leçon de mon escolle
Leur *lairay*, qui ne dure guere.

A F I have *liray* instead of *lairay* : and that they are right is shown by lines 1667 and 1684. Our editor introduced this excellent reading into his text. Other examples of corrections are to be found in L. 174, T. 424, 472, 936, 960, 1185, 1220, 1573, 1612, etc. Some of these changes are obviously right, some a little more doubtful : I question whether it was expedient to introduce *o* (= avec) in nine places where *all* the sources agree in reading *ou* or *et* ; one would like to know if the reading *Helaine o luy*, T 1499 (the only line in Longnon that has *o*) is absolutely reliable. But, on the whole, there is no doubt but that Villon's text has gained much through this thorough revision. It should be noted that in some places the editor rightly retained a reading of Longnon to which G. Paris had taken exception (see the very interesting note on T, line 1).

The editor has shown the most scrupulous care in the punctuation ; indeed there is hardly any page that does not show abundant proof of the thoroughness with which he has carried out this part of his task. (As a single instance, see T, verse lvi.—There should be a comma after L 172, T 1130 and possibly an interrogation mark after T 949.) As a result it is no exaggeration to say that, thanks to this new editor, it has become very much easier to read Villon than it ever was before. Nevertheless, many difficulties are yet awaiting their solution.

The text of the Works is followed by a list of the most significant variants. Along with them are inserted a few references to Latin or French authors alluded to by Villon. Some, I think, had not been given before (see note to T, lines 601-3).—Then come an Index of proper names and a Glossary of difficult words. I note that many references in the Glossary are inaccurate. The Index is claimed to be absolutely complete ; it even contains names that appear only in the Variants, and it gives all passages in which the names are used. To MARCHANT (Perrenet) should be added T 764, to MARCHANT (Ythier) T 1024. For RAGUIER (Jacques) T 1058-59 read 1038-39, for Robert T 570 read 750. The explanations

are not as full as those given in Longnon's Index, which was such a novel and useful feature of the 1892 edition, but they contain all that is necessary to a better understanding of Villon's allusions. The Index of the present edition has, of course, profited by the results of later criticism or of the editor's own investigation; see DESPERANCE, GONTHIER, HAREMBURGIS, MARTHE, TRUMEL-LIERES, VICTOR (Saint), etc.

LUCIEN FOULET.

University of California.

CORRESPONDENCE.

King Lear AND *A Yorkshire Tragedy*

To the Editors of *Mod. Lang. Notes*.

SIRS:—There is a parallel between an incident in the pseudo-Shakespearean *Yorkshire Tragedy* and another near the close of the third act of *King Lear* which may possibly be of significance in connection with the disputed question of the date of the latter play. In each case a faithful servant attempts to prevent his master from committing an atrocious crime, and in each case, after a physical struggle on the stage, the servant is overcome.

In *A Yorkshire Tragedy*, there enters, as the husband is stabbing his wife, "a lusty servant," and the following dialogue ensues:—

- "Ser. Oh Sir, what deeds are these?
Hus. Base slaue, my vassail:
Comst thou between my fury to question me?
Ser. Were you the Deuil, I would hold you, sir.
Hus. Would me? presumption! Ile vndoe thee for't.
Ser. Sbloud, you haue vndone vs all, sir.
Hus. Tug at thy master!
Ser. Tug at a Monster.
Hus. Haue I no power? shall my slaue fetter me?
Ser. Nay, then, the Deuil wrestles, I am throwne.
Hus. Oh, villane, now Ile tug thee, now Ile teare thee," etc.
(Sc. v. ll. 36 ff. *Shakespeare Apocrypha*, p. 258.)

All readers will remember the similar episode in *King Lear* where Cornwall's first servant vainly interposes at the blinding of Gloucester:

- "1. Serv. Hold your hand, my Lord!
I have served you ever since I was a child;
But better service have I never done you
Than now to bid you hold.
Regan. How now, you dog!
1. Serv. If you did wear a beard upon your chin,
I'd shake it on this quarrel. What do you mean?

- Corn. My villain! (*They draw and fight.*)
1. Serv. Nay, then, come on, and take the chance of anger.
Regan. Give me thy sword. A peasant stand up thus?
(*Takes a sword, and runs at him behind.*)
1. Serv. Oh, I am slain," etc.
(III, vii, ll. 72 ff.)

There is no question here of verbal identity, nor is there any striking likeness in the working out of the details. No sane critic would dream of attributing the lines quoted from *A Yorkshire Tragedy* to the pen of Shakespeare. Yet the general resemblance between the two passages is sufficiently clear, and since no mention of the servant occurs in Shakespeare's source for this part of *Lear* (Sidney's *Arcadia*), it is quite possible that the idea was suggested to the poet by the other play, where the unknown author is apparently merely staging an actual incident of the Yorkshire murders.

A Yorkshire Tragedy can be pretty exactly dated. The crimes upon which the play is based occurred April 23, 1605, and Calverley, the criminal, was executed on the fifth of the following August. During this interval at least two prose accounts of the atrocities were licensed in London. The uncertainty in which the play leaves us concerning Calverley's precise fate—an uncertainty quite at variance with the sensational completeness usual in the murder plays of the time—gives reason for the assumption that *A Yorkshire Tragedy* was written before the details of Calverley's trial and execution had yet reached London.

That Shakespeare was well acquainted with *A Yorkshire Tragedy* is perfectly certain, apart from the possibility that he may have had a scant share in its composition, from the fact that it was acted by his company. If, therefore, any importance can be attached to the parallel I have pointed out, it will be reasonable to conclude that Shakespeare took over a hint for a scene of the unfinished *Lear*, during the early summer of 1605, from the ephemeral piece which his company were then performing and which certain internal and external evidence suggests that it was Shakespeare's duty to oversee. This would support the theories of those critics who regard the year 1604 as too early for *Lear* and who prefer to assign the completion and staging of the play to the latter half of 1605 or to 1606.

C. F. TUCKER BROOKE.

Yale University.